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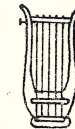




THE R. A. M. MAGAZINE

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Edited by S. H. LOVETT, A.R.A.M.



"Sing unto God"

No. 107

March 1937

ROYAL ACADEMY OF MUSIC
YORK GATE, MARYLEBONE ROAD
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Edward German

a few personal notes by Theodore Holland

Edward German, as a composer, is known and loved by everyone. As a personality, however, few were acquainted with him intimately. His untiring industry demanded seclusion, and a certain shy modesty caused him to shrink from the glare of publicity. The following notes covering incidents during a period of fifty years friendship may, therefore, prove of interest.

Chance willed it that I became one of Edward German's first pupils. It happened as follows : while still a sub-professor at the Royal Academy of Music, Edward German accepted the post of teacher of the violin and pianoforte at a private school at Wimbledon, where it was my good fortune to enter as a day boarder in 1887, thus becoming one of his regular pupils.

As a boy, my recollections of him remain vivid. We all looked forward with eagerness to Monday, his teaching day. He was enthusiastic and generous in his praise, though without doubt he must have found us a dull lot. Usually patient, if things were going too badly he would break off the lesson and play to us himself instead. He insisted then—as so often afterwards—that music should be “beautiful melody wedded to beautiful harmony,” and we were certainly taught tuneful music, such as Bach's “Two Part Inventions” and Stephen Heller's “Studies for the Pianoforte.” The advanced pupils sooner or later had to study an arrangement of Gounod's “Faust,” the clarity and grace of which evidently made a particular appeal to Edward German at this time.

The infinite trouble he took over us boys is well shown by his unexpected appearance at one of the school concerts, when he not only tuned our violins but conducted in person a performance of part of a Beethoven Trio.

To my great excitement and surprise, he once worked a little tune I had invented into the third number, “Elegy,” of his “First Suite for Pianoforte.”

Every Monday Edward German lunched at my mother's house and dined every other Monday before leading the private orchestra that met there regularly under the conductorship of the late Dr. W. G. McNaught. The friendship thus formed lasted throughout his life : it was indeed largely owing to my mother's advice that he finally adopted the name Edward German in place of Edward German Jones.

The classics were the groundwork of these orchestral practices though lighter music was also played. On one occasion we enjoyed an early work

by German himself, entitled "The Guitar" (pizzicato strings throughout)—a piece of gossamer lightness! Even at this stage he disclosed the touch that was to lead to his later fame. Lightness and grace were indeed precisely those qualities that he was to contribute to native music. That he strongly resented the foreign influences dominating English music at this time finds expression in one of his favourite maxims: "Never ape another's style."

While still teaching in Wimbledon, he was commissioned to write music for Mansfield's production of "Richard III" at the Globe Theatre (1889), and for Irving's production of "Henry VIII" at the Lyceum Theatre (1892). From the moment that we heard these striking compositions in manuscript, we felt instinctively that he would be drawn away from small circles such as ours into the big world of music. And so it proved. Teaching—only a temporary necessity—was gradually dropped. Edward German's career was launched and his position established.

Henceforth he worked feverishly, producing a series of notable compositions, such as the "Gipsy Suite" (1892), "Norwich" Symphony (1893), "Suite in D minor" (1895), "The Seasons" (1899), in addition to his Symphonic Poem "Hamlet" (1897) and his incidental music to "Nell Gwyn" (1900).

He naturally had little time to spare for the social side of life while so engrossed in composition but occasionally we saw him in his wonderful old-world abode in Hall Road—a house unique in its way, with a mysterious garden entrance: in these inspiring surroundings—now, alas! demolished—much of his best work was written, including "Merrie England" (1902).

Visits to the Crystal Palace, though the journeys there by carriage were tedious, were well rewarded by hearing the composer's new works under Sir August Manns.

Edward German had a great opinion of the training at the Royal Academy of Music, and it was on his advice that I became a student there in 1896. Berlin and Paris followed: I continually kept in touch with him, however, during those years abroad, and, on my final return home, my mother and I again visited him frequently. It became gradually harder to coax him out to Wimbledon, but we finally baited the invitation with promises of visits to a local shoemaker, Mr. Siggers by name, who had remained in the composer's memory since the old days and whom he rated higher than any other living maker of shoes!

Late in his career, Edward German had a curious experience, sufficiently rare in the case of a composer of genius and repute. His "Norwich" Symphony was first performed in 1893 but its existence was ignored until its

publication in 1931—nearly forty years later. This work is in German's early style and his reactions to its appearance in print after four decades of change in music are interesting: in a letter to me, dated August 31st, 1931, he wrote, "If the Symphony is heard it will no doubt make the 'Moderns' gasp and become extremely angry that such things should ever have been allowed! Never mind: my feeling is that there is room for *all* schools—of course there must be quality."

In another letter referring to the examination of some manuscript compositions, in which I had the honour to be one of his co-examiners, his old thought recurs: "May there be some *melody* in them!" He made clear what he expected when he later remarked at a public dinner that no one should attempt even a Waltz who had not written at least two strict Fugues.

It should be recorded that Edward German, who always fought for the rights of his brother composers, appeared in February, 1930, together with Sir Hugh Allen, Mr. Frank Eames and myself, at a meeting convened at the House of Commons to discuss the provisions of the iniquitous "2d. Copyright" Bill. His presence alone, apart from his telling remarks, had an important effect on the Members of Parliament present.

In 1934 Edward German received the Gold Medal of the Royal Philharmonic Society, an honour which he greatly prized. As a proof of her lasting friendship, my mother, then ninety-two years of age, attended the concert at which the medal was presented and afterwards congratulated him in the artists' room at Queen's Hall; the touching letter in which he expressed his joy at her presence will always be treasured by us.

Two years later, to everyone's sorrow, Edward German, this true friend and musician of genius, passed away.

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[Mr. Holland's intimate recollections of his old friend and teacher, so diffusive of his personality, will awaken an echo in many minds. Lord's cricket ground on summer afternoons was at one time the most peaceful spot in all London. Before commercialism brought in the hideous age of concrete, the covered seats on the north-west side of the ground, opposite the old tavern, were frequented on ordinary county match days by comparatively few people, mostly familiar to one another by sight and all having certain characteristics in common. Among them was often to be seen the figure of Edward German, thoughtful, eager and benign. Sir Edward Elgar said of his music that it exactly portrayed the man, and these personal glimpses complete a picture which is all-of-a-piece.—ED.]

¶ The illustration forming our frontispiece is reproduced from a photograph of the bust bequeathed by the late Sir Edward German to the R.A.M.

The Principal's Address to the Students

"Review" Week, Michaelmas Term, 1936.

It is a very great pleasure to me to have this opportunity of addressing the whole school.

I want you to try and realise more fully that this "Review" Week is designed for your benefit in a fuller and wider sense than merely providing entertainment. The purpose of "Review" Week is educational in the broadest sense, and I am sure that you would be well advised to attend, as far as possible, not only those lectures relating to your own special subjects, but also those which have less obvious connection with your own particular activities.

Apart from seeing and hearing men who speak with authority, and apart from the actual subject matter, you can learn a great deal by observing the technique of the lecturers, the style, form, manner and expression adopted—all matters which can be of value to you who may be the lecturers of the future. I want to suggest to you that it would be quite an interesting and possibly a profitable exercise, if before any of these lectures you would think out and even jot down notes as to what you yourself would say upon the subject if you were giving the lecture. By so doing, you would, as it were, "tune in" to the subject and derive something more definite and of more lasting benefit.

Possibly some of you have acted similarly before examinations and tried to think from the examiner's point of view; it is quite a sound thing to do and makes for a fuller preparation at any rate than that of a certain undergraduate at Oxford who attended for a "*viva*." The examiners each in turn asked questions and it was fairly obvious that he didn't know much about the subject. One examiner said, "You don't seem to be very well prepared for this exam," to which the candidate replied, "Well, you see, sir, I'm most awfully sorry but I made a mistake and thought that the examination was to-morrow." Now supposing every individual student here, shall we say, before going to bed last night, had decided just for fun to jot down roughly what he or she would say as Principal of the Royal Academy of Music giving an address to the whole school assembled in the Duke's Hall. I am quite sure that nothing of the sort happened, but if you had all done this, I have no doubt that the result would have been as interesting as it would have been varied. I certainly should have been much interested to know how any one of you would have utilised the occasion, what attitude you would have taken, and in what manner you would have expressed yourself. For these are precisely the matters that I had to determine for myself—and I thought them

important—because, as one who has great faith in the younger generation of to-day and as one who desires with all his heart and soul to help the students of this place, I want to avoid saying anything that would lead you to suppose that I am trying to press my opinions upon you, giving what is sometimes called "Fatherly Advice," or putting before you ideals that might be impossible of attainment.

I hope that the majority of you know me well enough to realise that I like sincerity, simplicity and directness, and that I should be the last person to wish to "preach"—so that I trust you will accept what I have to say as coming from one who desires to be your friend as well as your Principal.

Do not imagine that I am going to stroke you and make you purr, after the manner of some dear old lady fondling her Persian cat. I am not, nor do I think you would welcome such soft and soothing treatment. Happily, I am glad to feel that you are made of stronger stuff, and, may I add, you will need to be if you are to hold your own in what is sometimes called "The Battle of Life." To me this expression "The Battle of Life" always sounds very grim and I would prefer to change it to "The Game of Life." The very word "Battle" seems to suggest the clash of steel, the shedding of blood and a spirit of aggressiveness which may perhaps be necessary on occasions but which normally is not conducive to happiness. On the other hand the word "Game" has a healthy and stimulating ring, it suggests to our minds the Play spirit, physical and mental development and fitness, enjoyment, co-operation and healthy competition—just those things that really matter in life, just those fine qualities which are essential to us in our work here and which I believe we all, professors and students alike, wish to foster. If you study the history of any great country, any great city, university, school or family you will find these characteristics in evidence. It certainly is so with this great school of ours, and I should like to feel that every student of the Academy takes some little trouble to become familiar with its history. Apart from any other considerations, I believe that a little such effort on your part would help you to realise that you belong to a school which has a splendid record, a school of which you may indeed be proud.

In referring to the history of England we speak of England in the time of Elizabeth, England in the time of Charles the Second, and so on—it is a convenient way of estimating progress or reaction according to the conditions of the period. It is much the same in the history of music—we speak of music in the time of Bach and Handel, of Haydn and Mozart, and it is right that we should do so, for with such historical knowledge we are able to estimate the value of work done by outstanding masters according to the conditions of their age. In the same way it would be convenient for you to

consider the history of the R.A.M. under its seven past Principals during the 114 years of its existence. I cannot help thinking that you would find it interesting to know the state of affairs at the very beginning of its history and to know something of the men who have held the office of Principal, men who have been responsible to the Governing Bodies for the policy of the Academy. At this distance of time it is difficult for us to imagine the Academy in the time of George IV, as a boarding-school with a headmaster, a governess, a principal and some eighteen professors—all so different from the conditions of our own time. One rather remarkable fact is that except for the first two, namely Dr. Crotch and Mr. Potter, the Principals have all been past students, and I suppose that when they entered as students, not in their wildest dreams did any one of them ever imagine that he would become Principal, any more than the two boys who entered Tenterden Street in 1898 and 1900 ever imagined that they would be respectively Principal and Warden of the present time. The past Principals who were also ex-students are Charles Lucas, Sir William Sterndale Bennett, Sir George Macfarren, Sir Alexander Mackenzie and lastly one who is known to the majority of you—namely my friend and distinguished predecessor Sir John McEwen, whose words spoken in this Hall on the morning of July 23rd will, I hope, be remembered by all who were present.

I hope also that you will remember the impressive moment when Sir John and Lady McEwen (also a past student) walked out arm in arm whilst we all stood in silence. That episode was as striking as it was significant—it symbolised in an appropriately simple, dignified and modest way the departure of a distinguished man and his wife from the place where they first met, from the place to which they had given the best years of their lives, from the place with which their names will always be associated.

It would have been quite easy for me to have given you what is sometimes called a "Potted History" of the Academy—a kind of "1066 and all that" version—but to have done so would have been contrary to my idea of the principles of teaching, and encouraging what we may term the spoon-fed method which I feel to be one of the dangers of the present time.

The general tendency in these modern days is towards short-cut methods; they may appear to be and no doubt are very easy, convenient methods and they may seem to save time and thought. I agree that apparently they do, but I assure you that it is merely a matter of appearance and not actually so, and I warn you against them. No great man ever became so by adopting easy, short-cut or superficial methods. It is for you to scent things out for yourselves like good hounds in the hunting field. If you follow a false track, go back a little and sniff about until you find the scent again. You must be

self-reliant. You do not want to become, so to say, a kind of anthology—a mere collection of other people's thoughts and expressions.

Some of the results of studying and becoming familiar with the historical side of any place or subject are a greater tendency towards the very desirable qualities of broad-mindedness and tolerance, and the growth of power of seeing things in true perspective—all of which bring one nearer to that big simplicity which is so difficult to define but which is easy to recognise as the hall-mark of the great mind. All the great men of Art, Science, Literature, or whatever it may be, have exhibited this big simplicity, and you will find that the majority of them are men who have had knowledge of and respect for the achievements of the past and have built upon the secure foundations laid by their great predecessors. But when thinking of great men and their work, do not imagine that these men were always great or that all their work is flawless. As Mr. Frederick Corder (who was the Mr. Dale of my time) used occasionally to say to his pupils, "Sometimes even Homer nods," and, "the notebooks of Beethoven contain things quite as bad as your own."

So far I have spoken mainly of things connected with history. Now I want to turn to rather more personal matters. On this personal side it is for me to try and imagine myself in your place and to think from your point of view. I have pursued the same road as that upon which you are now travelling and because on my journey I have often made very bad mistakes, taken the wrong turning, tried short cuts and found myself in a blind alley, ignored the traffic signals, exceeded the speed limit, in short, because I have made all the mistakes which you are likely to make, I am able to speak with more knowledge and assurance and with a more sympathetic understanding of your difficulties. To continue the metaphor—the first and most important thing for you to do in this great adventure of yours is to keep your machine in good working order and to know something of its wonderful mechanism. You cannot expect either to progress or to enjoy the journey if your machine is unreliable, if your tyres are flat, if you are short of petrol, if your vision is blurred by reason of a dirty wind-screen or your headlights are not functioning. You cannot afford to waste valuable time at wayside garages having parts adjusted or your machine patched up. Your body is your machine and it is for you to care for it.

It is not for me to go into details, nor to touch upon the subject of dietetics and the like, but there is one function of this wonderful machine of ours which I believe to be of supreme importance; it is the commonest act of life—namely, breathing. I think we should all be better in every way if we were to give even a little more attention to this amazing and ceaseless functioning. I do not mean necessarily for any special purpose, such as singing or

oboe playing, but for our own health's sake. The weakness of most of us is that we breathe in and out too many times per minute and consequently do not use our breath economically. I believe that if we paid more attention to a more complete and thorough expiration of the breath, the taking in, about which we hear so much, would look after itself. You probably will be rather amused that I should mention this and say to yourselves, "I thought this was a school of music, not a school of physical culture." But my reason for mentioning such a personal matter is that I know the importance of it in everyday life for giving better physical and mental poise, particularly to people like ourselves who by the very nature of our work are highly strung, temperamental and consequently inclined to be nervous. Closely allied to nervousness is that arch-enemy of us all, namely fear. The fear of making mistakes has hindered more people in their progress than anything else. It is comforting sometimes to recall that old saying, "The man who never made a mistake never made anything." We have all at some time been hindered by fear or lack of courage—we have in our heart of hearts known our own minds, but have hesitated or failed altogether to do such and such a thing because we were afraid what so and so would think. We have not had the courage of our convictions. It is all a question of motive; if our motive is a good and healthy one, then there should be no thought of fear; if we know our motive to be bad or undesirable, then, "Fear is on every side." I here speak of fear as something different from that form of nervousness which, particularly in highly strung and artistic people, may be evident and almost unavoidable before a performance. Fear may be lack of courage whereas nervousness may be merely the temporary derangement of the mechanism of breathing caused through anxiety or lack of physical control. Obviously breathing affects voice production whether in singing or speaking and as I appear to be coming down to rather personal matters may I say that the majority of us might also do well to cultivate clearer articulation, and learn to express our ideas more convincingly. In our profession we are often called upon to "say a few words." Your shallow breather is often one who speaks too quickly or too excitedly even to be understood. Many of us need also to cultivate the art of being leisurely without being lazy. One of the hardest things for us all at the present time is to go slowly. We are carried along in the rush of modern life, everything is for speed and for saving time, but the unfortunate thing is that we are apt to neglect to use the time so saved to any advantage. It is true that in the cultivation of such an art as ours temperament must play its part—we get excited and enthusiastic about our work and it is right that we should, but we must keep some sort of balance, we cannot live in a state of perpetual climax without extreme physical and mental fatigue. None of us would be able to tolerate for long, music without any

points of repose, moreover, if in ordinary affairs of life we are, so to say, perpetually at boiling point we not only exhaust ourselves but we exhaust other people. There must be times of concentration and also times of conscious relaxation, if we are to maintain a sense of balance and proportion. People often have a very false idea of concentration. They imagine, quite wrongly, that in order to concentrate there must be strain, taut muscles and a frowning expression. They frequently imagine, also quite wrongly, that in order to be effective, one must be noisy. It is good to remember that the noisiest speaker is not always the deepest thinker, and it is also good for us to appreciate the value of silence whether it be in music or elsewhere—silence can be the most impressive of all effects and in my opinion we do not get enough of it. The old saying, "Still waters run deep" has a lot of truth in it, so do not run away with the idea that because a man says little he is necessarily a fool—the converse may be true. It is just as important for us to know when to be silent as it is to know when to speak. These are all rather intimate matters and we can attend to them without anybody knowing that we are doing so, but they are all vital factors in the development of our own personality for which we are solely responsible. Like that big simplicity to which I referred, what we call Personality is so difficult to define, but again, is so easy to recognise. And it is comforting for us to remember that a person may have this quality without being a genius.

Finally we come to matters that concern us as a collective body, matters directly connected with the life of the Academy, that Institution—our goodly heritage—for which, in our day and generation we are responsible, and which it is our privilege and duty to sustain and uphold in every possible way. Musicians are sensitive people, some would say that musicians are touchy people. I am a musician and I may be "touchy." I know that I am sensitive in certain ways. For example, when I enter a house I can feel instinctively whether it is a peaceful house, whether the people living in it are happy and get on well together. I believe that the majority of us are sensitive in that way—the same applies to churches. On entering some churches, even beautiful ones, we feel that they are cold—just museums—in others, perhaps less beautiful, we feel that the church means something to those who worship there, and I want to feel that whosoever may enter this Royal Academy of Music senses at once that it is a healthy, friendly and cheerful place, full of vigorous activity and good feeling, and that it means something to those of us who work here—something more than a place in which people are trained for the musical or dramatic profession.

I am quite sure that you would like your parents and friends to feel this when they come, and I am equally sure that you will all back me up in my

endeavours to create more and more this atmosphere, which like that big simplicity and radiant personality of which I have spoken, is so difficult to define, but which is so easy to recognise and so essential to our well-being.

In fostering this spirit the important thing for us to realise is that we are all part of a great team. We have our responsibility as individuals, but we must remember at all times, and in everything we do, that we are members of a great and famous Club. Whilst we attend unceasingly to our own development as individuals, we must in all things adopt an attitude of courtesy, tolerance and consideration for the feelings of other members of the Club, we must discipline ourselves to keep the rules of the Club, to honour its property, to be magnanimous in defeat and accept the decision of the umpire as final. Though we may not be called upon to play, we can nevertheless attend the various matches, support and encourage those that are playing and, by observation, learn from them whether they be experienced or inexperienced players. You will remember that at the beginning of my remarks I spoke of "The Game of Life." It is a wonderful game and should bring out all that is good in us, and help us to look for the good in others. It is this sporting side in you to which, as your Principal, I appeal. Let us be on friendly terms with our great rivals in the same field, applaud good work done by them and mix with them in the pavilion. We may not be called upon to play in the first, second or even third eleven, we may never be international or county players, but we can all turn up and yell ourselves hoarse in support of our side and in honour of our school. This is the spirit I want to see increasingly in the R.A.M.—this is the spirit which will lead us to Health, Prosperity and Happiness—these three, and the greatest of these is Happiness.

Dr. Richard Strauss, Hon. R.A.M.

The third of November was a memorable day in the history of the Academy. The Principal, Dr. Stanley Marchant, entertained at luncheon Dr. Richard Strauss, and presented him with the Diploma, "Hon. R.A.M." which had been conferred upon him by the governing bodies. Afterwards Dr. Strauss attended the usual Tuesday rehearsal of the Students' Orchestra and personally conducted his Symphonic Poem, "Tod und Verklärung." After an extraordinarily brilliant performance of a work which again and again has tested well-established professional orchestras, Dr. Strauss exclaimed, "Bravo! a most distinguished performance. I am delighted to be here with my old friend Henry Wood, who has trained you." Spoken in German, the applause that followed drowned any attempt to convey to the orchestra the full measure of Dr. Strauss' deep impression made upon him of an orchestra of an English school of music.

"Review" Week, Michaelmas Term, 1936

It is now twelve years since Sir John McEwen instituted "Review" week as a regular feature of the Academy curriculum—an act which certainly takes high place amongst the administrative achievements of a distinguished principalship. Present-day standards demand more than mere musical proficiency from the aspirant to professional status, and it is altogether a good thing that, during two weeks in each year, the usual academy routine of lessons and classes should be suspended and its place taken by a series of special lectures in which not only musical subjects but subjects of general artistic and scientific interest, as well, come under review.

The first "Review" week held under the ægis of our new Principal shews that he is fully alive to the importance of a broad and liberal outlook: rarely has the R. A. M. been privileged, in any single week, to welcome so many distinguished representatives of modern thought and culture. It was a happy idea to open the week's proceedings with an *Address to the Students* by the Principal. This was the first opportunity Dr. Marchant had had of speaking to the whole School, and one is glad to think that the occasion was one which will be cherished in the memories of both the speaker and his audience. Dr. Marchant's words were those of a guide, philosopher and friend, who realises that the first essential to success in work is happiness. The sincerity and warmth of his sentiments went straight to the hearts of his listeners, who rewarded him at the close with an ovation of quite exceptional heartiness.

The lectures of Dr. Adrian Boulton (*Some Thoughts on Interpretation*), Mr. Frank Howes (*Music, Style and Character*), and Mr. Arthur Bliss (*A Few Thoughts on Listening to Music*) had a special interest in that the speakers (without, of course, any pre-arrangement!) dealt to a large extent with the same fundamental considerations, in each case from a different point-of-view. While there was something helpful and enlightening for every student in each of these lectures, those who were present at all three had an unusually rich and inspiring experience.

It was a great honour to be able to welcome Sir William Bragg, whose lecture on "Bells" was immensely appreciated, not only for its intrinsic brilliance, but also for the delightfully informal and genial manner in which the famous scientist addressed himself to his task. The practical demonstrations (which included "picking-out" the harmonics of a 6-cwt. bell by means of tuning forks, and the production of sand-diagrams on a metal plate set in vibration by a double-bass bow) were most entertaining and instructive. As Sir William truly remarked, most people feel that there is something mysterious about Bells and Bell-Tones, and part of the

charm of his lecture was that, while it shed an illuminating light upon a somewhat obscure subject, it did so without in any way destroying that sense of mystery.

The remaining lectures were designed to apply more specifically to the different branches of Academy study. Mr. Vivian Langrish (*The Pianist's Approach to Music*) uttered a warning against the cultivation of technique for technique's sake, and illustrated his main thesis with some charmingly played examples. Mr. Walter Ford (*Songs: Style and Performance*) was especially welcome as a visitor from the "friendly rival" of South Kensington, and brought to his subject the authority of a long career devoted to the highest interests of the singer's art. Mr. Robert Atkins (*Shakespeare and the Theatre*) proclaimed his belief in the pure and undiluted text of the Shakespearian Drama, without the dubious aids of lavish "production" and other "improvements" so often held to be indispensable. Mr. C. H. Trevor (*The Organ Music of Bach's Forerunners and Contemporaries in Germany*) gave a brief but lucid survey of his subject which should stimulate organ-students to further research in this little-known field. The numerous illustrations were interesting both for their own account and also for the novel and entirely appropriate registration with which they were presented.

The Sonata Recital by Lionel Tertis and Solomon was an artistic event of the highest quality: it is not often that an opportunity occurs of hearing in one programme the two Sonatas of Brahms, Op. 120. Whether these works be better suited to the Clarinet or the Viola is a matter on which opinions may differ: when played by Lionel Tertis, however, there can be but *one* opinion, and that is that this noble artist is the ideal exponent of these productions of Brahms' mellow genius. And when Tertis has as his collaborator a magnificent pianist like Solomon, the occasion is one of those rare ones to which the epithet "perfect" must be applied. This was an hour of great music, worthily performed. The variations by Beethoven on a theme from "The Magic Flute", played between the two Sonatas, are the kind of thing which may, often enough, prove embarrassing to the Beethoven-lover. As played by Tertis and Solomon they sounded like a piece of inspired fooling and made an admirable foil to the glowing strains of Brahms' lovely works.

This brief account of a memorable week would be incomplete without placing on record the gratitude of the whole Academy to all those who so generously contributed to its success.

B. J. D.

The Dvořák Chamber Music Works

It has come to be an event in the everyday routine of the Academy to present in series the complete chamber music of the great composers. In this term Dvořák follows in due succession to Haydn, Beethoven, Brahms and Schubert. The direction as in the last three series, has again been entrusted to Mr. Herbert Withers, who has compiled most interesting notes of comparative chronology. Five student quartets with in addition the co-operation of fifty other students are taking part. The first concert was given on January 18th, and every Monday onwards till March 15th, a supplementary (the tenth) concert being given on Wednesday, March 17th. The hour is 3 p.m., and the programme admits to the series.

Before the concerts began, the Principal, Dr. Stanley Marchant explained the purpose of the concerts, as part of the curriculum, relying on the resources of the Ensemble class.

On January 18th the series opened with the String Quartet Op. 16, played by Frederick Grinke (who replaced Edward Silverman, a victim of the present season) and William Waterhouse, violins; Douglas Thomson, viola, and Peter Beavan, violoncello. It was followed by the Trio, Op. 21 played by Olive Cloke (pianoforte) deputising for Phyllis Chatfield, another victim; Olive Zorian, violin and Joyce Cohen, violoncello. In each the ensemble was so mature that it rose far above the style of playing that might have been expected of students.

The second concert on Monday, January 25th was prefaced by Mr. Withers by a sympathetic reference to the late Mr. W. W. Cobbett, who from the first of the series till the Schubert, had been unfailing and enthusiastic in his attendances. The works were the quintet for strings and double-bass, Op. 77 and the Pianoforte Quartet Op. 23. Austerity and personality seemed to be striving for expression, hand-in-hand with those rhythmic qualities which were to predominate at a later stage. In the Quintet the violins were Robert Masters and Samuel Aronowitz; Aubrey Appleton, viola; Edna Elphick, violoncello and Margaret Fairfax, double-bass. In the Quartet Nina Brough, pianoforte, William Waterhouse, violin; Rudolf Ridius, viola, took part with Mr. Withers, violoncello in place of a student on the sick-list. The audiences on both afternoons were highly appreciative. W. W.

This most instructive series of recitals is proceeding as these pages go to press, and it is hoped that a further notice may follow in another issue. For the moment, bare mention of an outstanding performance of the Sextet Op. 48 on February 8th and of Mr. Withers' informative lecture upon the typical Bohemian Dance Forms such as *Dumka*, *Furiant*, etc., must suffice.

Students' Orchestral Compositions

In place of the usual orchestral practices the afternoons of the first two Tuesdays of the Term were occupied with rehearsing, under the direction of Sir Henry J. Wood, a large group of students' compositions for orchestra.

There were two for pianoforte and orchestra, two tone poems, a theme with variations, a ballad for baritone and orchestra, and other works of like calibre. None calls for special mention, but the moment was instructive and invaluable to the students for hearing their compositions played under opportune conditions; with Sir Henry's unerring insight to guide the orchestra through so many unfamiliar and exacting works. The compositions were two works for pianoforte and orchestra (Terence Vaughan and Woodroffe Robinson), two tone poems (Richard Tildesley and Stuart Elliott), a theme with variations (Manuel Frenkel), a ballad for baritone and orchestra (William Cole), and works by Margot Wright, Lois Henderson, Iris Greep and Patrick Piggott.

John Barbirolli

The world of music was taken by surprise on learning that the New York Symphony Orchestra, which had long associations with Toscanini, had appointed John Barbirolli as conductor. Hitherto it had been the fashion if not the rule to engage a man with European (Continental) experience and reputation and the new departure was at first regarded with misgivings. True the name was Italian but Barbirolli is an Englishman, entirely educated at the R.A.M. with a distinguished record of scholarships and prizes. How then was it that the choice fell upon a man, still young in years, of whom nothing had been heard outside his own country? The event was not wholly unprecedented, for Toscanini, before his twentieth year obtained his first step even more unexpectedly. At home Barbirolli was a musician to be watched. His experience was gained almost uneventfully, conducting opera for the ill-fated B.N.O.C., but without definite or permanent footing as a conductor. Then it was that the Direction of the Scottish Orchestra resisted the lures of the Continental agents and engaged someone at home. The decision was heroic but vindicated by the results. It would be unworthy to turn to comparisons with past efforts in Scotland in the cause of music—the conditions were so different—but from the first the interest in orchestral playing and the taste for the greatest in the art sprang upward, and in a single season the audiences showed an enthusiasm which none of Barbirolli's predecessors had succeeded in awakening, far less in capturing. Other organisations became conscious that in this young man, behind his quiet and retiring nature, there was latent a personality which without excess of effort showed mastery of self.

It is gratifying to note that the Academy has had full share of his resources when he has conducted the operas, "Falstaff," "The Corregidor," and the "Meistersingers" and in the spirit of pride claims him as her son.

To return to the Scottish Orchestra—in these days when for a season English conductors had been crowded out by "guest" conductors of foreign origin, the permanent orchestras, impressed by happenings in the North, made a great discovery: they became conscious of themselves and it was in the nature of things that their past illusions had been dispelled by a man who came, almost unheralded, bearing the stamp of supreme musicianship, and thus, by his own individual efforts Barbirolli entered into his kingdom of art in his own country.

And now with the vividness of his new appointment before us it is difficult to refrain from the reflection that, "what England can do in music to-day America will try to do to-morrow." In extenuation let there be a plea, however. It is impossible for us here to know and to appreciate the conditions that prevail in musical New York or what influences determine a policy. In the programmes that have reached us there does not appear any striking departure from those to which we are accustomed, and we may conclude that Barbirolli, with his quick and observant mind rests secure. There appear, to judge from the newspapers, two schools of criticism, but we can contemplate with equanimity the dividing forces and remain unshaken in our confidence.

W. W.

R.C.M. Patrons' Fund

The programme of the third of the chamber orchestra series gave evidence of the happy bond existing between the two Royal Schools of Music. Mr. Myers Foggin conducted the whole concert, which included William Alwyn's "Tragic Interlude" (1st performance), a concerto for piano and orchestra in one movement by Harry Farjeon, played by Dorothy Manley, a suite of "Indian Dances" by the late Lois Henderson, and one of three Hornpipes by Herbert Murrill, of which *The Times* thought so well as to express a wish that the remaining two had also been played.

Students' Chamber Concert, February 11

This concert gave us agreeable variety of good things, both in matter and execution. Opening with an able performance of the first movement of a Trio by Reginald Steggall, played by Susan Slivko, Edward Silverman and Joyce Cohen, the first part of the programme contained also among the string items a characteristic piece for violoncello by a student-composer, Margaret Mullins, played by Joyce Cohen, and two movements of the Sonata in A for violin alone by Bach played by Robert Masters in a manner which rightly directed attention to the music itself. A movement from Beethoven's F minor Pianoforte Sonata, Op. 57, played by Frank Thomas, was notable for effective tonal gradations, and vocal items were furnished by Margaret Mason who sang two lieder of Wolf and by Albert Scott-Joynt who displayed a fine voice skilfully managed in songs by Schubert and R. Strauss.

Part two opened with a very sensitively balanced and rhythmic performance of a movement from Haydn's string quartet in G, Op. 77, No. 1 by Audrey Catterall, Peggy Odgear, Elza Jackson and May Methven, succeeded by some most attractive singing by Laura Gorton in two Melodies by Duparc. A more than usually well-balanced quartet of singers, Margaret Hewitt, Vera Healy, Edward Crowther and John Hargreaves were heard in three part-songs by Brahms and Jean Mackie gave an assured performance of Chopin's Ballade in G minor. Two other items of interest followed: movements from a Sonata for violin and pianoforte played by William Waterhouse and the composer, Denis J. Matthews, who shows constructive power, imagination and understanding of his media; and, in conclusion, a set of variations on an Original Theme for Oboe and Pianoforte by Julius Weismann, played by Lucy Heane and Paul Husband. Very efficient accompanimental work was done by Phyllis Spurr, Patrick Piggott, Dorothy Parks, Stella Goodger and Denis J. Matthews.

Words such as "maintained a very high standard" have become so familiar with reference to occasions of this sort that they have lost some weight which they should bear. But truth is not invalidated by repetition, and it is evident that our students find inspiration in the fine traditions which they have inherited.

Lord Macmillan's New Appointment

Lord Macmillan, a Director of the Academy, has accepted the invitation to succeed the Archbishop of York as Chairman of the B.B.C. Advisory Council. His name also appeared in a recent Honours List among the recipients of the G.C.V.O.

Lionel Tertis's Retirement

The announcement that, owing to rheumatic trouble in his right arm, Lionel Tertis will never be heard again has come to us all as a shock as heavy as it was sudden. To read as we did on Thursday in the *Daily Telegraph*, that "Viola playing of the kind we had from him last night has not been heard in this country before", and then, but two days later, "He will not touch his instrument again", has caused profound sorrow throughout English musical circles.

Pending more adequate notice, at this moment of going to press it is only possible to add that our sense of loss is in some degree a measure of what this decision must cost him. The permanency of much musical work cannot accurately be judged by contemporary opinion, but of what Lionel Tertis has done there is no sort of doubt to-day and history will endorse the verdict of his generation.

William Wallace

Mr. William Wallace has edited the *R. A. M. Club Magazine* since October, 1926 and has given unsparingly of his time and energy to the Magazine. He now feels that he is no longer able to continue his work as Editor.

By reason of his long association with Academy activities, his unfailing loyalty to his *Alma Mater* as well as his literary ability and unique knowledge, Mr. Wallace was peculiarly well fitted for the position he has filled so efficiently and his retirement will be received with universal regret.

He does not need to be assured of the gratitude and appreciation of his many friends at the Academy but it is natural that they should wish to place on record the great regard they have for him personally and their thanks for his splendid work, carried out so willingly and in such a fine spirit.

In Memoriam

Sir Edward German, F.R.A.M.

February 17 1862

November 11 1936

It is with deep regret that we have to record in these pages the death of Sir Edward German.

It was good that he was commemorated in the Orchestral Concert of December 4, 1936, when the slow movement of his "Norwich" Symphony was played in silence. In that movement there was a phrase which, to one who knew him, expressed a wistfulness that seemed to be of German himself.

Some personal recollections by Mr. Theodore Holland, his friend during fifty years, will be found upon another page.

Mrs. Lydia Tennant Threlfall

January 19, 1937

The Academy has lost a very old and faithful friend by the death of Mrs. Threlfall, widow of the late Mr. Thomas Threlfall who became a member of the Board of Management fifty years ago, and shortly after was chosen Chairman of the Associated Board.

Mrs. Threlfall was a daughter of the late James Tennant Caird of Greenock, engineer and shipbuilder, a name well known in every part of the Empire. Two of her brothers attained high distinction, John a great Principal of the University of Glasgow, and Edward, the Master of Balliol College, Oxford.

A familiar and welcome guest at countless Academy functions it was her delight to come among friends on these occasions and to feel that in no small degree she belonged to the School.

For her "signal service" the Directors, in 1931, conferred upon her the recently created distinction of Honorary Fellow of the Royal Academy of Music. Her munificence was widespread. She presented the Grand Organ with its case to the Duke's Hall in memory of her husband and endowed, in 1907, the Thomas Threlfall Scholarship. She will ever be remembered with gratitude.

Robert Neville Flux

Hine Gift, 1894

Potter Exhibition 1896

Sir Michael Costa Scholarship, 1897

F.R.A.M.

Captain, late Director of Music, Royal Engineers

Walter Willson Cobbett

By the death of Mr. W. W. Cobbett, in his 90th year, English music, and Chamber-music in particular, has lost a great and wise benefactor. Always from his early youth an enthusiastic violinist, after his retirement from business 30 years ago, he devoted himself whole-heartedly to the support and encouragement of Chamber-music in this country. Not only had he the will to promote this object, but, what is more rare, he understood how best it could be done.

His series of competitions (in 1905) for one-movement "Phantasies"—a modern equivalent of the 17th-century "fancies"—gave a timely stimulus to the new school of English composers many fine results of which he lived to see and which will continue. He also created a permanent endowment for the encouragement of chamber-music composers and players at the R.A.M. and R.C.M. Another permanent memorial is "*Cobbett's Cyclopedic Survey of Chamber Music*," published in 1929, an indispensable work of reference to which scores of eminent British and European musicians and critics contributed. The Chamber Music Association for the organisation of clubs of chamber-music players was founded by him with a generous gift in 1934. The "dream of his life" he said, was to see centres of private music-making established all over the country.

It has been said of him that no one could think of him as old; music kept him young till the end.

Lewis Hann, A.R.A.M.

January 30, 1937

Mr. Hann entered the R. A. M. as a student in 1879. He was a Sub-professor of the Violin from 1885-1887 and was elected A.R.A.M. in 1888.

Music Master at Cheltenham Ladies' College, in which town he resided for many years and was the Academy's Honorary Local Representative, he was well known throughout the west of England, where he will be much missed.

Presentation to the Principal

In the Crypt of St. Paul's on January 21 Dr. Marchant, organist emeritus of the Cathedral, was presented with a Georgian silver tea set, the gift of clergy, staff, choir and worshippers, and a silver cigarette box, given by the London Church Choir Association, of which Dr. Marchant was honorary conductor. The gifts commemorated his service of over 30 years.

Recent Awards

The following awards have recently been made :

The Sainton-Dolby Prize (Contraltos) to Dorothy Anderson (Rock Ferry), Joyce C. Pilcher being very highly commended, Vera Rae-Stevens highly commended and Jane R. Garbutt, Etta Harry and Joan Lennard commended.

The Sterndale Bennett Prize (Female Pianists) to Marguerite Bor (Bexhill-on-Sea), Nina Brough being highly commended and Rosalie Inskip commended.

The Battison Haynes Prize (Composition) to Geraint I. Jones (Porth), A. C. Bowman being commended.

The Hubert Kiver Prize (Baritones) to John Hargreaves (Colne), Thomas Williams, Roderick Jones and Philip Hattey being highly commended

The Janet Duff Greet Prize (Female Pianists) to Iris Greep (Plymouth), Eunice Gardiner being commended.

The Hine Gift (Composition) to Ivey Dickson (Felton, Somerset).

The Edward W. Nicholls Prize (Female Pianists) to Rosalie Inskip (London), Gwendolyn Reiche being highly commended and Jeannette Pearson commended.

The Rutson Memorial Prize (Sopranos) to Glenys Bracken (Criccieth) Megan Pentrhon-Jones being highly commended.

The R.A.M. Club Prize (Elocution) to Ina Stokes (London), Janet Williamson being highly commended and Grace Keyte commended.

The Fred Walker Prize (Contraltos) to Joan Lennard (London).

The Potter Exhibition (Female Pianists) to Winifred Benemy (Rangoon).

The James Lockyer Viola Prize to Aubrey Appleton (Portsmouth), Cecil Dorling being highly commended.

R. A. M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
Past Students of the Royal Academy of Music

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R.A.M. Club Annual Report

The R.A.M. Club has completed another eventful year and the Committee presents its forty-seventh Annual Report.

Our membership figures are now as follows : 405 Town Members, 292 Country Members, 201 Student Members and 64 Overseas Members, making 962 in all.

Madame Julia Neilson-Terry very kindly accepted the office of the Presidency for 1936 and filled it with her usual charm.

The Club evenings were well attended and the Club was honoured in the Lent Term, by the presence of Medtner who played his own compositions, and in the Michaelmas Term by that of Egon Petri, who played Bach, Cesar Franck and Liszt.

The Summer meeting had been combined with the Annual Dinner and in the absence of Rae Robertson and Ethel Bartlett through illness Mr. York Bowen very kindly stepped into the breach and played some new compositions of his own.

The Dinner was held on Tuesday, June 30th, at the Dorchester Hotel.

The R.A.M. Club Prize was offered for Drama in honour of Madame Neilson-Terry who very kindly agreed to act as adjudicator herself. It was won by Ina Stokes.

The following officers retire in accordance with the Rules :

The President.

Four Vice Presidents.

Four Members of the Committee.

The Honorary Treasurer, the Honorary Auditors and the Honorary Secretary also retire but are eligible for re-election.

The Committee has received with great regret the resignation of Mr. William Wallace from the editorship of the Magazine and wishes to thank him for the great interest he has shown in his work and for his untiring efforts during six years of Editorship.

The Balance Sheet was presented for the perusal of the Meeting and additional copies are available upon application at the R.A.M. office.

Annual Report of Students' Branch, 1936

In presenting its report for the year ending December 31st, 1936, the Auxiliary Committee has pleasure in recording continued progress and further activities.

The usual "end of term" dances have been held on April 4th, June 27th and December 5th, Miss Isobel MacLaren, Mr. and Mrs. Victor Booth and Mr. and Mrs. Benjamin Dale respectively having kindly acted in the capacity of host and hostess.

The total number of persons present at these dances was 309, an increase of thirty-seven as compared with that of the preceding year.

The Auxiliary Committee still feels that these functions, which are probably the most important factors in the social life of Academy students, are not sufficiently supported as in past years, indeed, it is a fact that the majority of those that attend have no connection whatsoever with the Academy.

The Auxiliary Committee would welcome any suggestions from students and others regarding this point, but at the same time would like to observe that when the attendances have numbered over 700 greater and better entertainment can reasonably be expected, with larger revenue in hand.

During the year it was decided that sub-committees be formed and that to each be delegated the business of one particular Club activity, thereby relieving the honorary assistant secretaries of a great deal of work which was inevitably left by their committee for them to execute.

Student members have had the opportunity during the year of participating in two table-tennis matches against the professors, the result of which was one all ; a match against ex-students and one against the clerical staff (by kind permission of the Principal). These resulted in a win for the students.

A cricket match took place during the last week of the Midsummer Term between students, members and students of the Royal College of Music. Owing to shortage of time the game was unfinished, the College having won the first innings.

Four Dramatic Performances have been given, three of which took place during Review Week of the Michaelmas Term.

It is generally agreed that these productions were an unqualified success and the Auxiliary Committee was fortunate in securing the services of Miss Joan Wyndham as producer.

The Auxiliary Committee would like to express sincere regret and sorrow at the death of Mr. Yelland Richards, who served on the committee from 1931 to 1932 and whose invaluable services in writing lyrics and music and assisting generally in the production of three musical revues, were incalculable.

During the year under review, the Auxiliary Committee received with regret the following resignations :—The Misses Dorothy Peacock, Lorna Reid, Olga Snalam and Messrs. Ernest Davies, John Lewis and Maurice Westerby.

The Misses Mavis Clarke and Jane Garbutt and Messrs. G. Brian Dunn and Robert Hay were co-opted to fill the vacancies thereby incurred.

At the end of the year Miss Phyllis Grover and Mr. Guy Jonson resigned the honorary assistant secretaryships, Mr. Jonson also resigning from the committee owing to the termination of his studentship.

In conclusion the Auxiliary Committee once again expresses the desire that student-members would take a more active interest in club affairs. A great deal more is accomplished than is generally supposed, and the said committee is likely to get somewhat disheartened when their work is regarded so apathetically by the majority of students.

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note to the Editor of past performances or engagements.)

MISS NORAH SCOTT TURNER gave a vocal recital at the Grottrian Hall on November 4th.

MISS MARJORIE BAKEWELL produced "Iphigenia in Tauris" (Gilbert Murray's translation) in the grounds of the Grahamstown Training College South Africa, in June last.

At a concert given in the Town Hall, Gravesend on October 26th, MR. TRACY ROBSON played Sydney Rosenbloom's "Prelude in A Flat for Pianoforte."

MR. RICHARD TILDESLEY's "Idyll" for small orchestra was performed by the Buxton Municipal Orchestra in August and again in September, with the composer conducting on one occasion. His "Legend" for string orchestra was performed at the League of Arts concert held in the Victoria and Albert Museum on October 3rd and at a concert of the Oxford University Music Union on October 13th.

MR. ARNOLD RICHARDSON gave organ recitals at St. Alban the Martyr, Holborn, on November 4th and 18th.

MISS EILEEN RALPH gave a pianoforte recital in the Grottrian Hall on November 16th.

MR. G. D. CUNNINGHAM was the organist at the Philharmonic Choir's Concert in Queen's Hall on November 11th.

MISS MAY BLYTH and MR. AUBREY BRAIN were soloists at a concert given in Aeolian Hall on November 12th.

MR. THOMAS MARSHALL gave a pianoforte recital in Aeolian Hall on November 26th.

MR. VIVIAN LANGRISH and the GRILLER STRING QUARTET gave a recital in Wigmore Hall on November 30th. Included in the programme was a piano quintet by Arnold Bax.

MISS KATHARINE GOODSON gave a pianoforte recital in Wigmore Hall on December 1st.

MR. GEOFFREY DUNN gave a song recital, assisted by MR. JOHN TICEHURST (Harpsichord), MR. JAMES LOCKYER (Viola) and MR. NORMAN FRANKLIN (Pianoforte), at Grottrian Hall on November 2nd. Songs by Arnold Bax were included in the programme.

MISS MYRA HESS and MR. PAUL BEARD were the soloists at a Concert given by the B.B.C. Symphony Orchestra in Queen's Hall on November 4th.

MISS GERTRUDE PEPPERCORN gave pianoforte recitals (Beethoven) at Aeolian Hall on October 28th and December 7th.

THE HAIGH MARSHALL STRING ORCHESTRA (Conductor, Benjamin Haigh Marshall) gave a concert in the Aeolian Hall on December 4th.

MISS MABEL COWAN was the vocalist at the Recital Club's Concert on November 17th.

MISS HARRIET COHEN gave a pianoforte recital in the Wigmore Hall on December 5th.

MISS MEGAN JONES, MISS RUTH PERRY, MR. JOHN LEWIS and MR. ERIC RICKARD were the soloists in "The Messiah" given recently in the Corn Exchange, Bourne.

MR. YORK BOWEN gave a recital at the Aeolian Hall on January 13th.

ARTHUR FEAR, JOHN FULLARD and BRUCE CLARK were in the cast of "The Lily Maid" by Rutland Boughton, first produced at the Winter Garden Theatre in January.

In the January Concert of British music at the Mercury Theatre the following works were performed: "Concert Pieces for 'Cello and Pianoforte (Opus 17)," by Alan Bush; "Fantasia for String Quartet, No. 12," by William Alwyn, and "String Quartet in A (1936)," by Phyllis Tate. Watson Forbes and Carl Taylor took part in the Stratton Quartet.

MISS NAOMI PAPE has been appointed Alternate Assessor Member to the Music Committee of the University of South Africa.

MISS ELIZABETH BARNARD has given a course of lectures on "School Music" to teachers at Faversham, for the Kent Education Committee.

MISS KATHLEEN ALLEN (Pianoforte) took part in a recital for two pianofortes given at the Grammar School Hall, Huntingdon on November 26th.

MADAME EDITH HANDS acted as adjudicator at the recent Blackpool Festival. This is the thirty-first successive year that she has so acted.

MR. JOHN BOOTH'S CHOIR (The Florian Lady Singers) were placed third in the recent Blackpool Festival. They also broadcast a short recital. Mr. Booth has recently adjudicated at the North London and Chatham Festivals.

MR. NORMAN DEMUTH was the conductor at a concert he arranged at Worthing on December 15th. MR. EGERTON TIDMARSH was the soloist and MISS PEGGY RADMALL, MR. ROBERT MASTERS and MISS EVELYN WHATLEY also took part. Included in the programme were works by Mr. Adam Carse and Miss Dorothy Howell. Mr. Demuth's "Dance Suite No. 1" was played at a concert given in the Northern Polytechnic Hall.

Some pupils of MISS E. DODSLEY BENNETTS gave a concert at Peterborough recently. MISS E. DODSLEY BENNETTS assisted by MISS SOMERS BENNETTS and MISS MILNER BENNETTS played a trio at a Concert in December at Peterborough.

MR. MYERS FOGGIN conducted a concert under the auspices of the Patron's Fund in the Wigmore Hall on February 2nd. The programme included works by Mr. William Alwyn, Mr. Harry Farjeon, Mr. Herbert Murrill and Miss Lois Henderson. Miss Dorothy Manley was the soloist.

MR. DAVID MARTIN was the soloist at a Patron's Fund Concert on January 26th.

MR. ROY ELETT gave a pianoforte recital at the Royal Institution, Hull, recently.

MR. EDGAR CARR gave a recital of Pianoforte Duets with Antonia Magnee at the Wigmore Hall on January 12th.

MR. ERNEST DAVIES on December 17th and January 2nd played the role of Valentine in "Faust" at Sadlers Wells Theatre. He also appeared in the same part on January 27th. On December 31st he took the part of Kothner in "Die Meistersingers" at a few hours notice.

During the recent Opera season at Covent Garden MR. JOHN LEWIS played five different roles. Missail in "Boris," Yamadoni in "Madame Butterfly," The Fat Boy and Mivers in "Pickwick," and the second guest in the "Fair of Sorchinsk." He also took part in the first television of Opera.

MISS FREDA TOWNSON was the soloist at a B.B.C. Concert given in the Queen's Hall on January 20th.

MR. ROBERT ALVA has recently been appointed Assistant Chorus Master at Covent Garden.

MR. STEWART MACPHERSON gave an address on January 8th to the Conference of Educational Associations at University College, London, on "Music: a Fine Art, an Industry, or a Triviality?"

BEATRIX MARR and EILEEN RALPH gave a recital at the Wigmore Hall on January 21st.

JANET HAMILTON-SMITH and VALETTO JACOBI have been singing in Mozart's "Figaro" at the Old Vic.

VIVIAN LANGRISH and the GRILLER STRING QUARTET gave a concert at Wigmore Hall with a programme of two Quintets, Bax's in G minor and Elgar's in A minor.

FLORENCE HOOTON gave a recital at the Wigmore Hall on January 22nd.

EVA TURNER has been singing at Covent Garden in "Un Ballo in Maschera," during SIR THOMAS BEECHAM's winter season of international opera. ROBERT ALVA was also in the cast.

CLIFFORD CURZON gave a recital at the Wigmore Hall on January 23rd.

On January 27th MR. ERNEST READ gave a lecture at Rugby on "The History and Evolution of the Modern Orchestra" to the Rugby Music Club.

On January 30th MR. ERNEST READ gave a lecture at Portsmouth on "Choral Conducting" to the Band of the Music Teacher's Association.

MR. GUY JONSON gave a Pianoforte Recital at the Wigmore Hall on February 10th.

MR. ERIC GREENE was soloist in a performance of "St. Matthew Passion" given in the Albert Hall on February 10th.

MISS OLIVE GROVES and MISS FREDA TOWNSON had leading parts in the production of "Merrie England" at the People's Palace on February 6th.

MR. JOHN FULLARD was the soloist in Holst's "Two Psalms" given recently at Carlisle.

GORDON FELMINGHAM was *repetiteur* in the recent season of the British Music Drama Opera Company.

Broadcasting

The following names have recently appeared in B.B.C. programmes:

AS COMPOSERS AND CONDUCTORS:

Arthur Bliss, Sir Granville Bantock, John Barbiroli, Hubert Bath, Arnold Bax, W. H. Bell, Dora Bright, York Bowen, Warwick Braithwaite, Adam Carse, Eric Coates, B. J. Dale, Norman Demuth, Harry Farjeon, Julius Harrison, Fred Hartley, Michael Head, G. Holbrooke, Joseph Holbrooke, Walford Hyden, Theodore Holland, Frederick Keel, Reginald King, Sydney Kyte, Cedric King-Palmer, Leo Livens, Sir John B. McEwen, Haigh Marshall, Tobias Matthay, Maurice Miles, B. Walton O'Donnell, Montague Phillips, W. H. Reed, Cedric Sharpe, Susan Spain-Dunk, Eric Thiman, William Wallace, Sir Henry J. Wood.

AS PERFORMERS:

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Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) were due on January 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

R. A. M. Club

Students' Dramatic Society

Performances of J. B. Priestley's "Dangerous Corner" will be given in the Duke's Theatre on Thursday and Friday, March 18 and 19 at 8 p.m.

New Publications

- "Green Hills" for piano (O.U.P) by *William Alwyn*
"Sleepers, Wake!" J. S. Bach, arranged for cello and piano (O. U. P.) by *William Alwyn*
Air in F Major, J. S. Bach, arranged for cello and piano (O. U. P.) by *William Alwyn*
Two Folk Tunes, arranged for cello and piano (O. U. P.) by *William Alwyn*
Commentary on the "Forty-eight" of Bach (Novello) by *Stewart Macpherson*
Four Spanish Dances for orchesra (Traditional) (Universal Music Agencies) by *Susan Spain-Dunk*

Notices

- 1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.
- 2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N. W. 1.

The Committee beg to intimate that ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the Royal Academy of Music.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

